WILLIAMSBURG ART & HISTORICAL CENTER

Robert J. Wickenheiser & Terrance Lindall
The John Milton Projects
2009-2015

Below: Bienvenido Bones Banez, Robert J. Wickenheiser and Terrance Lindall

Selected emails with Terrance Lindall
on collecting,
art and other topics

In 2008 I created the largest birthday party for John Milton in history celebrating his 400th Birthday. It was an unrivaled arts festival bridging classic literature and contemporary fine art, performing arts and poetry reading, opening with THE GRAND PARADISE LOST COSTUME BALL. At that time I did not know Bob Wickenheiser. I wish I had. He would have been delighted to see how the artists and performers celebrated Milton and we would have been delighted to have one of the greatest Milton scholars and collectors participate in the opening ceremonies.

ABOVE: At the 2008 Milton Festival: At the opening ceremonies Terrance Lindall with famed illustrator Rich Buckler unveiling Rich's painting of John Milton

JOHN MILTON'S
PARADISE LOST
Synopsized & illustrated by
Terrance Lindall

DR. ROBERT J. WICKENHEISER

Sing Heavenly Muse! Say first, for Heaven hides nothing from thy view – say first what cause moved our parents in that happy state of Eden to fall off from their creator. Who first seduced them to that foul revolt? The infernal Serpent, for it was whose guile stirred up by envy and revenge deceived the mother of mankind.

What time he resolved to have equalled the Most High if he opposed, and with ambitious aim, against the throne and monarchy of God, raised impious war in Heaven and battle proud with vain attempt.

Him the Almighty Power hurled headlong flaming from the ethereal sky with hideous ruin and combustion, down to bottomless perdition, there to dwell in penal fire who dared defy The Omnipotent to arms.

Nine days the thought of both lost happiness and lasting pain torments him. Round he throws his baleful eyes that witnessed huge affliction and dismay. A dungeon horrible on all sides round as one great furnace flamed. Yet from those flames no light, but rather darkness visible served only to discover sights of woe where peace and rest can never dwell. Hope never comes that comes to all, but torture without end still urges.

And from the Lost Archangel: "Hail horrors! Hail infernal world! Most thy new possessor: A mind not to be changed. The mind is its own place and in itself can make a Heaven of Hell, a Hell of Heaven. To reign is worth ambition though in Hell. Better to reign in Hell than serve in Heaven!"

SATAN BUILDS A CITY IN HELL

High on the plain with wondrous art a fabric huge rose like an exhalation, with the sound of dulcet symphonies and voices meet, built like a temple. Meanwhile, the heralds by command of sovereign power, with aerial sweetness and trumpet sound, throughout the host proclaim a solemn council to be held in Pandemonium, the high capital of Satan and his peers. Satan exalted thus displayed: "Powers and Dominions! I give ye Heaven for lost. Whether for open war or covert guile we now debate. Who can advise may speak."

Moloch, the strongest and fiercest spirit that fought in Heaven, these words thereafter spoke: "My sentence is for open war. Turning our tortures into horrid arms against the torturer; when to meet the noblest and the boldest in their highest sense is only merit in the first degree: for what is else not to be overcome. Wherefore with me the growing option rests: Their darling pleasure, their seat and sanctuary, citadel and proud keep of their Orient conquest – Jerusalem!"

On the other side rose up Belial. Though his language dropped treason, to sudden minds swift in persuasion, whose thought is prone to ply with ease to either side, as reason seems to sway. His shameless dissolute life:

Sweetness hath wholly inclined between a pillar of state. On his front engraven deliberation sat while fierce wit lurked. "Thrones and imperial powers, offspring of Heaven, ethereal virtues! There is a place, if our intelligence fail not, in the wide womb of uncreated night, devoid of sense and motion. Why therefore dissemble?

Satan, whom now transcendent glory raised above his fellows thus spoke: "Long is the way and hard that out of Hell leads up to light. But I should ill become this throne if I sought not difficulty or danger could deter me from attempting. Wherever these mighty powers, seated at home adored as deities, assert whole I allowed through all the realms of dark destruction, no deliverance for us all. This enterprise none shall partake but me!"

And Satan, with thoughts inflamed of highest design, puts on swift wing and toward the gates of Hell explored his solitary flight. At last appear Hell bounds and high foundation beyond sight. A gaze appeared that seemed or sea or shore or air, then fire. Pendent by subtle magic many a row of starry lamps and blazing cressets fed with fuel that never dies threw forth upon the air a horrible glare. Anon out of the earth a fabric huge rose like an exhalation, with the sound of dulcet symphonies and voices meet, built like a temple. Meanwhile, the heralds by command of sovereign power, with aerial sweetness and trumpet sound, throughout the host proclaim a solemn council to be held in Pandemonium, the high capital of Satan and his peers. Satan exalted thus displayed: "Powers and Dominions! I give ye Heaven for lost. Whether for open war or covert guile we now debate. Who can advise may speak."

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Above: The front of The Paradise Lost Broadsheet with a picture of Bob Wickenheiser in his library holding his Milton collection catalog

My Broadsheet got a news article

"Who said the newspaper industry Is dead? A condensed version of Milton's Paradise Lost is now available in broadsheet format, courtesy of the Williamsburg Art & Historical Center." **Brooklyn Courier**

From: Robert J. Wickenheiser
Subject: Re: Milton Broadsheet to be featured at the Book Expo America
Date: April 26, 2009 1:55:27 PM EDT

Dear Terrance,

When I first received the information in your email sent only a short while ago (4/20/09), I was genuinely very excited, hopeful that I might play some small part in helping you, Yuko Nii, and the Center launch what I wish I had had available to me when I taught literature in my Abbey's Prep School years ago. Now that you have sent me my box with copies of what you described in your earlier email, I am genuinely in awe of what you have prepared for teachers of literature in high schools. [Originally, I included your email here, but it was apparently too large to include in just an email manner. such as this; either that, or something is not working well with our email provider].

You are correct in every respect in that email and I applaud you for providing a new and most exciting manner for making Milton come alive for all of (or at least a great many) high school students. As I held your broadsheet in front of me I was transformed into that student who sees visually for the first time drawings/illustrations for the great English epic Milton wrote, Paradise Lost, a highly visionary epic, doing for England what Virgil did for Italy, and Homer for Greece (a briefly stated summary of Dryden's great epigram).

14. Exhumations and Destinies: 'For Books are not absolutely Dead Things'

Left: Lindall painting on Oxford University's web page for Milton's 400th Birthday

Robert J. Wickenheiser
Subject: Renewed expression of gratitude and a question
Date: May 11, 2009 8:12:32 PM EDT

Dear Terrance,

I have spent the day going through all of the remarkable things you have given me along with the cards I have purchased and also the many other cards that you have so graciously signed for me.

I am truly grateful and renewed in my enthusiasm for sharing your illustrations and retelling of Paradise Lost with others (in particular the young). More on that later, but I remain committed to doing what we talked about last Sunday evening; I am also grateful for that call and the gift of your time in discussing a shared passion for Milton and for your retelling his great epic and even more, your compelling illustrations of Milton's grand epic.

After sorting things out (postcards, original sketch of me, signed original piece of musical score by Peter Dizozza, and so much more), I know that I never thanked you sufficiently for your gracious gifts. Please let me remedy that now by telling you how moved I was, and will remain, and how genuinely grateful I am. I've also determined that whenever we move, we will have to have the "Lindall Area," featuring the great original gifts you have given me together with the things I have managed to purchase. Would that I could purchase more.

Above: Composer Peter Dizozza with Terrance

I had painted a picture of Raphael and the Devil debating before the Tower of Truth

An Italian scholar named Dario inquired "why is Death loomimg behind Raphael?"

From: Dario
Subject: Answering a question from the Italian artist/scholar Dario Re: about Raphael and Devil Debating...
To: tlindall@gmail.com
Date: Wednesday, June 8, 2011, 12:57 PM

Terrance "This painting represents **Raphael Debating with The Devil Before the Tower of Truth.** "

Dear Terrance

Very intriguing, as usual. One curiosity: why is Death looming behind Raphael? Looks like some major hint, doesn't it? Dario Rivarossa

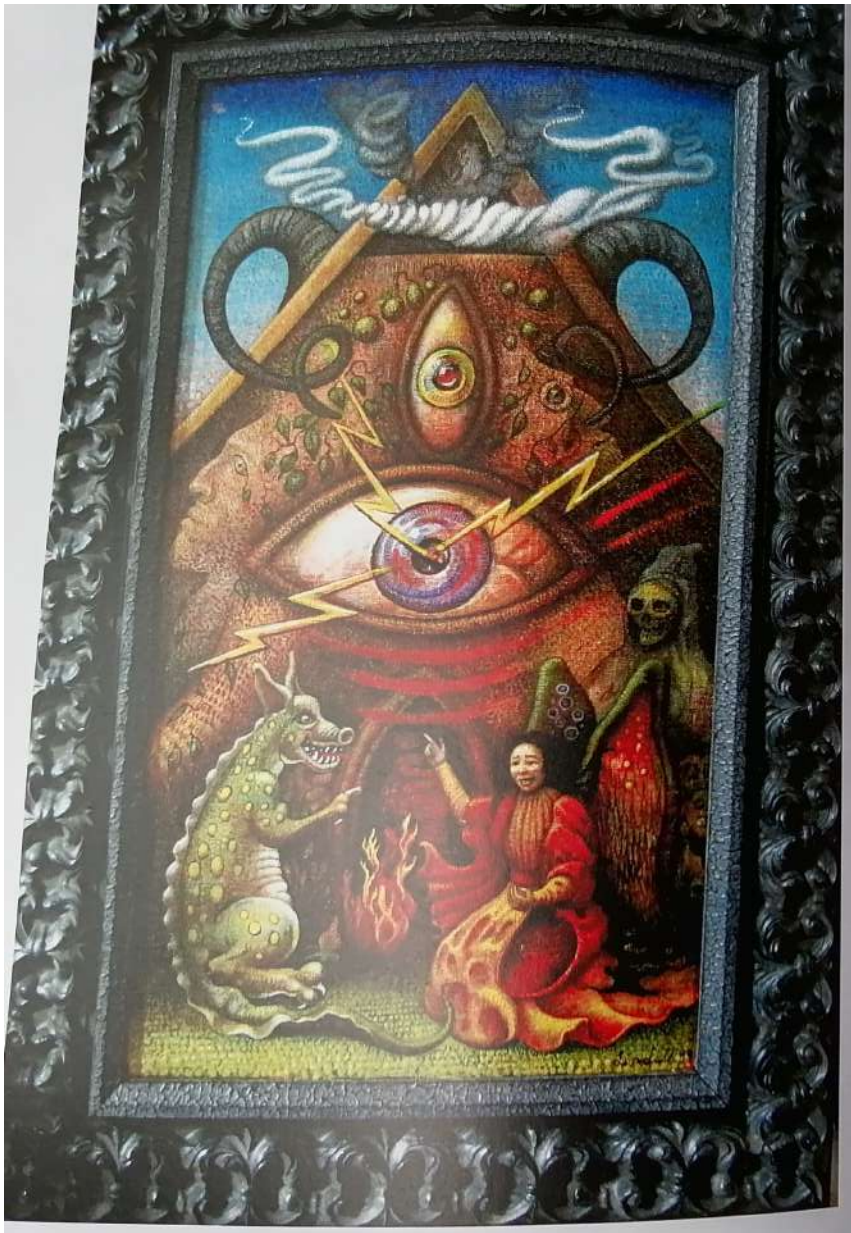
Dear Dario:

It is all surreal, like your own work. Things appear while you are painting and next thing you know...Death rears his ugly head!!

Well, actually all these guys are family. Good to keep fights in the family. Death is the nephew of Raphael, because Satan & Raphael are brothers (one became a criminal and the other a cop, just like a good catholic family, right?),and Satan and Sin are Death's parents. AND Death is a more final Truth than the Devil!

I could go on and on and on....!

Regards, T.



Raphael & The Devil Debating

Re: Answering a question from the Italian artist/scholar Dario Re: about Raphael and Devil Debating...
Date: June 8, 2011 3:13:51 PM EDT
To: Yuko Nii wahcenter@earthlink.net

Dear BT:

And thank you for your comment in return. It, like all your comments, remains very dear to me.

I probably disagree with you for the first time, though, in one important respect: by leaving yourself open to supporting a virtually endless series of meanings to Milton's great epic, you allow (although I know you don't mean or intend this) a virtually free-wheeling and anything-goes response to Milton; hence, such seminar topics at MLA drove me away as "The Menstrual Cycle in PL," or various studies of Milton's inability to understand women, regardless of the age in which Milton lives and the traditions out of which he comes. Moreover, studies like "Freud and Milton" (or was the title "A Freudian interpretation of Milton and his PL") left me with an inability to make it beyond the first chapter.

I know you don't mean to leave Milton wide open to any and all interpretations, but rather to an appreciation of endless understandings within a context established and defined by Milton in relation to that which he inherits; to an appreciation to an openness on Milton's part to all that is endless whether in terms of philosophy, theology, religion, societal norms, values, and a great deal more. It is in these areas in which I find your commentary so very compelling and eye-opening, sometimes in its very simplicity of approach and other times in the manner in which you manage to open the great mind of Milton to all of his readers as well as to insights as to how Milton brings them to bear in PL.

So we don't really disagree at all, I am confident, and I continue to marvel as your capacity to teach in a manner which draws on values and norms we both care deeply about.

With abiding esteem and affection,
Bob

John Geraghty and family

Yuko Nii and Juan Figueroa

Lindall, Banez and Professor Kaplan

Pictures from the Wickenheiser lecture & presentation April 2012

Robert J. Wickenheiser Collection
John Milton
at the University of South Carolina
Robert J. Wickenheiser
Paradise Lost Collectors Weekend
April 14 & 15, 2012, 1 PM - 5 PM at the WAH Center
Pages from the 13 x 19 inch 24 k gold border elephant folio of Paradise Lost and cover of the 928 page full color catalog of the Wickenheiser Milton Collection
CollectorsWeekend_postcard4up9_02.indd 1

Bob was sending on many things to the University of South Carolina. He let me know what he was sending and writing:

Dear BT, FYI here is a summary of what I sent to the U of SC:

(Milton Illustration)

ORIGINAL ILLUSTRATIONS OF *PARADISE LOST*
BY
CONTEMPORARY ARTISTS
SENT TO
RJW MILTON COLLECTION
AT
UNIVERSITY OF SOUTH CAROLINA
RARE BOOKS & SPECIAL COLLECTIONS

Fall 2012

(With cost for each illustration in code)

TERRANCE LINDALL

– & –

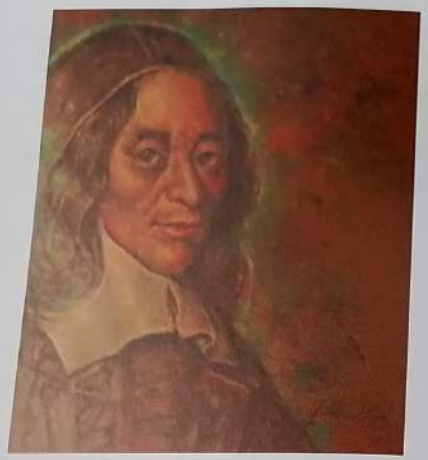
His Concerted Effort to Attract Contemporary Artists of Stature And of Great Potential to Join in Contributing Original Illustrations of *Paradise Lost* to The Robert J. Wickenheiser Collection at The University of South Carolina

I have amassed a major collection of Terrance Lindall's illustrations of Milton's *Paradise Lost* throughout his career, which I will pass on to my Milton collection at the University over the years to come, with the assurance that my Will establishes they will in fact become part of the collection.

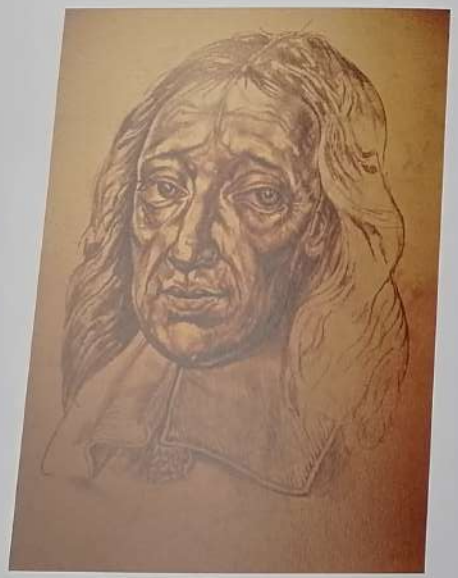
Over recent years, Terrance and I have become very close friends, brothers we call ourselves, and I want to devote more time than I have had thus far to studying and reflecting upon the great illustrations he has done of *Paradise Lost*, particularly in his unique quarto and elephant folio editions, which exist in only two copies each, mine and the copy belonging to the Yuko Nii Foundation. In addition, I have original drawings he did in the late 1970s, the comic book in which his illustrations of *Paradise Lost* first appeared in print, in 1980, and a great many other formats in which Terrance's illustrations appear (see my "Commentary" to Lindall's elephant folio). Were it not for our very close and unique friendship, I am certain I would not have the great many Terrance Lindall originals I do have and which I know will hold a special place of prominence and distinction in my collection. Nor, without Terrance, would so much of what has been happening with artists to whom he has introduced me and who admire Terrance as the foremost surrealist artist of our day. Terrance Lindall is that and a great deal more.

I have no doubt that Lindall's original and unique illustrations of Milton's *Paradise Lost* add a dimension to my Milton collection, with its emphasis on illustrated Milton, which would otherwise not be there. Moreover, because of Lindall, other contemporary artists have become friends and have developed a strong desire to contribute original illustrations in their own unique styles to my collection, many of whom are already included here; still others, while not yet personal friends, have decided because of the leading artists of our day who are contributing to my and the University's Milton collection, to focus their talents on illustrating *Paradise Lost* with the goal of joining their colleague artists in providing original illustrations of *Paradise Lost* by contemporary artists to the Wickenheiser Milton Collection at the University of South Carolina.

These original illustrations of *Paradise Lost* by contemporary artists will undoubtedly add a special and unique dimension to the Milton collection, which no other Milton collection has. While the present collection has the breadth and scope such a major collection should have in order to be the world class collection it is, or as John Shawcross said of the collection – "[It is] one of the major collections of materials related to John Milton, editions and studies and artworks, in the world, indicating the breath and nature of Milton's position in the literary, political, religious, and sociological world over the nearly three and a half centuries since his death" – the concentrated effort to acquire original illustrations of *Paradise Lost* by contemporary artists will undoubtedly add a special and unique dimension to the collection, which no other Milton collection has or ever can have. For this, I am especially grateful to Terrance Lindall, who is not only the driving force behind attracting the kind and quality of artist called for in such a concerted effort as this, but he is ensuring that artists who wish to join with their colleagues in enhancing the Wickenheiser Milton Collection by contributing original illustrations of *Paradise Lost* to it are also willing to do so for a nominal cost for each of their illustrations.



Above: Portrait of George Herbert painted for the Wickenheiser collection by Robert Beal



Above: Portrait of John Milton drawn for the Wickenheiser collection by Robert Beal

Lindall has assured both important established and well-recognized artists as well as young and upcoming artists not only of the importance of their being a part of this united effort, but of the recognition each will receive over time by their having done so.

As of now, I am passing on to the collection only one piece by Terrance Lindall, with more to follow in due course, as I have indicated and given my assurances. That piece, identified below, is also only indirectly related to *Paradise Lost*, i.e., it does not provide or incorporate an illustration of Milton's epic. Rather, it is one of Lindall's _____, presented to me, with presentation inscription, dated _____.

I wrote to the members of the Williamsburg Circle. I had presented a lecture on "Satan's Peculiar Grace.

From: Yuko Nii <wahcenter@earthlink.net>
To: williamsburgcircle@gmail.com
Sent: Tuesday, February 26, 2013 3:37 PM

Subject: An answer to a response to my video: Satan's Peculiar Grace on Youtube

Responding to Dr. Hodges emali below:

Actually I am soon to write up my *Tractatus de Intellectus Emendatione. It expands on Satan's Peculiar Grace.*

In it I expound on the nature of our place in the world, what the world is, the necessity of evil and the million other things I have been talking about for years. The new idea is that in fact "I" am and will always be the original Adam (how? read my tractatus). I have experienced the paradise of the ignorant bliss of childhood and then was brought "knowledge of good and evil" by my experience of the world around me (the world is the apple and my engaging with it is my bite and taste of it) . Although I fell from grace of loving all people around me because of what I perceived as evil, I eventually became reconciled through knowledge itself and was through knowledge elevated to "understanding. " I came to realize that this is "the best of all possible worlds." I have been redeemed to Paradise!

"Love the sinner, hate the sin." So too, Satan should be loved!

"Love the sinner, hate the sin" is from St. Augustine. His Letter 211 (c. 424) contains the phrase Cum dilectione hominum et odio vitiorum, which translates roughly to "With love for mankind and hatred of sins." The phrase has become more famous as "love the sinner but hate the sin" or "hate the sin and not the sinner" (the latter form appearing in Mohandas Gandhi's 1929 autobiography).

Now you can ague that Satan is a special case and should be hated. But I argue further that Satan plays an important role in God's plan.

Terrance

Bob Took great exception to the premise;

"Robert J. Wickenheiser" <rjwick60@yahoo.com>
Subject: Re: An answer to a response to my video: Satan's Peculiar Grace on Youtube
Date: February 28, 2013 10:34:06 AM EST
To: Yuko Nii <wahcenter@earthlink.net>
Reply-To: "Robert J. Wickenheiser" <rjwick60@yahoo.com>

BT:

St. Augustine (whose name I bore in the monastery) did indeed say "Love the sinner, hate the sin," but he NEVER intended it to be applied to Satan, and I defy you to find a passage in Augustine in which he makes such application or even hints at it. And "With love for mankind and hatred of sins" does not in any way refer to the evil fallen angel below, called Satan.

Fondly,
BB

I responded:

On Fri, Mar 1, 2013 at 2:46 AM, Yuko Nii <wahcenter@earthlink.net> wrote:

Dear Guys,

Bob has rightly chastised me (see below)! But the dialogue/dialectic is engaged. In the fires of the dialectic the gold of Truth will be revealed. As Milton said "Let her (Truth) and Falsehood grapple; who ever knew **Truth** put to the worse, in a free and open encounter?" Satan get thee gone!

But the fact is that most evil in the world, although INSPIRED by Satan is actually performed by man. Satan offers his "color" and we are inspired to action!

We do not have to fear Satan. We just have to be vigilant about not succumbing to our own base inclinations, greed, ambition, hatred, jealousy, etc. We must stand just like Christ on the mount who was offered the world.

It is our duty to be knowledgeable about the repercussions of our actions...if bad, the result will not be good even for the one whose actions result in some perceived gain from doing injury to others. And for the leaders and thinkers, it is their duty to pass on this knowledge. Unfortunately we do not live in that kind of world with philosopher kings. So the world is very "colorful" and artists like Bien or writers like Jeffery or Carter have a lot of material with which to work. Thus **Satan is the patron saint** of many artists and writers.

Terrance

"No man knowingly does evil" Plato's Socrates in The Meno

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"No man knowingly does evil" Plato's Socrates in The Meno

Professor Horace Jeffery Hodges was kind enough to do a transcript of my lecture:

Satan's Peculiar Grace"
Terrance Lindall
WAH Center

A couple of weeks ago, Bienvenido Bones Banez gave an extemporaneous piano recital, "The Satanic Rhapsody," followed by Terrance Lindall expounding, also extemporaneously, on the "peculiar graces" of Satan in extrapolating from Bien's now-famous dictum, that "Satan gives color to the world!"

Bien's statement sounds rather disturbing, initially, but Lindall sets it within the context of the quasi-orthodox position known as the felix culpa, or "fortunate fall." The basic idea is that without Satan's role in bringing about the fall, Christ would never have taken on flesh to take on humankind's sins, but in order for Satan to 'cooperate' with God's aims -- whatever Satan's intentions -- Satan has to be graced by God with certain gifts, Satan's peculiar graces.

Lindall opens with a gambit that plays on Steve Fallon's views about John Milton's peculiar grace, and since the video was finally put up on YouTube, I took the time to transcribe Lindall's extemporaneous talk:

Milton's peculiar grace was the fact that he always wrote about himself so much, and of course he was the great inspiration for truth. He said truth on any battlefield against any foe will prevail.

Now, when Bien came here a few years ago, he inspired me with a saying of his. He said, "Satan gives color to the world." Well, what does that mean exactly? It means that all of the strife and everything in the world inspires poets, writers, artists. If you go to a museum, you'll see a lot of that. If you read a book, books from the sixteenth-century on, it's all about conflict and war, love and hatred, and all these things, competition -- well, that's Satan-inspired.

Can you imagine if this were God's perfect world, if you had everything you wanted, good food, place to rest, no problems, no pain, live forever? You could live as vegetables! Imagine that! So, Satan's peculiar grace is that he has given you something to aspire to, to compete with. He's the adrenaline rush in your blood, and he also gives you great literature talking about the struggles you have, and so that is Satan's peculiar grace. It's a grace given to you by Satan.

A wonderful evening with Terrance reciting Satan's Peculiar Grace with chamber music and great food. Bien also played his "Satanic Rhapsody" on piano to a thrilled audience.

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Also, something else in the history of religious philosophy, there was something called the "fortunate fall." Does anybody know what the fortunate fall is? Ah (pointing to man in audience), here's one scholar. The fortunate fall is . . . because man has fallen, we have been given the grace of Christ being born into the world, and Christ, of course, is sacrificing himself for your good, supposedly. He has taken all your sins upon him[self], that you might be redeemed. That's the fortunate fall of man, the fortunate fall of Adam and Eve from the garden. They had to be redeemed, and Christ did that. That's the fortunate fall.

So, just recently, I came up with a hair-raising idea. Well, every year at Christmas -- and I know some of you aren't Christians -- but every year at Christmas, we should thank Satan because Satan has caused Christ to be born into the world, so let's thank Satan as well as God for giving us Christ.

Of course, I got a letter from a professor in South Korea who said, "Why, that's hair-raising, that's nearly heretical!" And of course, it's not. And I'll tell you why. Everybody should be thinking about ideas and things. If you're Jewish or Catholic or Muslim or whatever, you should actually be thinking about your religion, not just following it, because I do believe that knowledge, supposedly given to man when Adam and Eve bit into the apple, is a good thing, and I also believe . . . I also believe that, ultimately, knowledge is the savior of mankind, whether you believe in a mythology of religion or whether you believe that religion is exactly the truth of the world, I believe man will be redeemed through knowledge.

And it's coming to understand yourself. Accommodate yourself to the world. Accommodate yourself peaceably with other men. And that's our struggle right now, accommodating ourselves with the different cultures around the world, the different religions, accommodating ourselves to build a better world. And that's what Yuko's idea is all about: Peace, Harmony, and Unity. And that's her idea. It comes from a Japanese concept, of wah, which is what WAH means, WAH Center. And we created recently the Williamsburg Circle of International Arts and Letters, which is a very intellectual organization. We have people on it like Arthur Danto, the famous art critic, probably the most outstanding art critic or commentator of the twentieth century. He's now ninety years old. We also have the former president of St. Bonaventure University, who's probably the foremost Milton scholar, apart from Steve Fallon, and he formed the largest Milton collection in the world, of which of course I'm part. But it's an outstanding scholarly group.

Bien is one of the members, and so, it's not a thing [only] about knowledge. We're pursuing knowledge, we're finding out about how literature intersects with the arts. And you can look it up on the internet.

Bob understood and he replied:

On Mar 11, 2013, at 9:28 AM, Robert J. Wickenheiser wrote:

Subject: Re: The GREATEST living visionary artist in the world...and maybe of all time

Cc: Bien Banez <bienbanez@yahoo.com>Dear Brother Terrance,

I agree entirely with everything you say and believe strongly with you and Yuko that this great work belongs in your collection at the WAH. I made my comment without realizing quite what I was saying and because I admire Bien's work so very much.

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I very much look forward to seeing both of you again sometime soon. Meanwhile, I'll put aside working on my next book and go to the hospital for my next operation on the bottom part of the spine – apparently, as my neurosurgeon says, as extensive as my earlier operation, but more painful – something I have had enough of and can do without.

My warmest regards to you both along with my very highest esteem and admiration,
Bob

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Bien's Magnificent Mural

Bob understood and he replied:

On Mar 11, 2013, at 9:28 AM, Robert J. Wickenheiser wrote:

Subject: Re: The GREATEST living visionary artist in the world...and maybe of all time

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Dear Bob: Your Brothers in John Milton miss you greatly!

Bienvenido Bones Banez and Terrance Lindall

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Bienvenido Bones Banez and Terrance Lindall

My Good friend Bienvenido was sending a new painting to the Yuko Nii Foundation.

From: Bien Banez <bienbanez@yahoo.com>
To: Yuko Nii <wahcenter@earthlink.net>;
Sent: Wednesday, March 6, 2013 4:39 PM
Subject: Fw: The GREATEST living visionary artist in the world...and maybe of all time

Dear Sir Terrance Lindall & Ma'am Yuko Nii,

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To: Robert J. Wickenheiser <rjwick60@yahoo.com>
Cc: Bien Banez <bienbanez@yahoo.com>
Sent: Sunday, March 10, 2013 4:50 PM
Subject: Re: The GREATEST living visionary artist in the world...and maybe of all time

Dear Brother Bob:

I think your desire for Bien's great masterwork has turned his head a bit. He is torn by his desire to have it in your collection, yet he cannot ignore my influence in making him renowned in a way. It's a devil of a choice.

I would not have had him ship it to us at the WAH unless it was for our collection. Now I think he is in a quandary about the whole thing. I am cross copying this to Bien so he can express himself more clearly on this.

My own feeling is that his masterwork should be at the WAH because we support his efforts with a continuing presentation of his work in New York City, the art capital of the world, and at the WAH, which is becoming a force in NYC culture. Besides, I am the master theorist on his surrealism. If his work is in your collection, it will be in a world renowned collection, but is would not get the individual attention that it would in our collection that holds many of his important works. I am not sure how you feel about this.

I encourage Bien to produce a major masterwork for you specific to Paradise Lost. Bt he needs to have the tome to focus on it and work on the one piece for a year or so to make it absolutely great. He is distracted right now with a job and other things, but i am amazed he still produces powerful work at the same time. Maybe he can create a 8 x 10 foot...life, temptation and death of Adan and Eve with WAR in Heaven and Stan's rule in hell to be the great mural in your collection. Bien is a young fellow and WILL produce even greater work than we have seen. Yuko & I are watching his career with GREAT interest.

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Bien's Magnificent Mural

Robert J. Wickenheiser
My Brother Forever

The Wickenheiser/Lindall Projects

2009-2015

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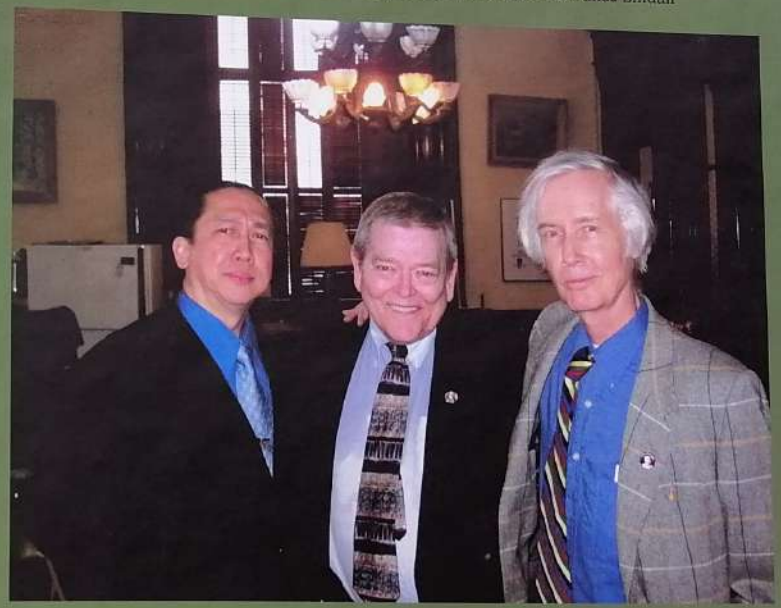
WILLIAMSBURG
ART & HISTORICAL
CENTER

Robert J. Wickenheiser & Terrance Lindall
The John Milton Projects
2009-2015

Below: Bienvenido Bones Banez, Robert J. Wickenheiser and Terrance Lindall



Selected emails with Terrance Lindall
on collecting,
art and other topics

A wonderful evening with Terrance reciting Satan's Peculiar Grace with chamber music and great food. Bien also played his "Satanic Rhapsody" on piano to a thrilled audience.

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Professor Horace Jeffery Hodges was kind enough to do a transcript of my lecture:

Satan's Peculiar Grace"
Terrance Lindall
WAH Center

A couple of weeks ago, Bienvenido Bones Banez gave an extemporaneous piano recital, "The Satanic Rhapsody," followed by Terrance Lindall expounding, also extemporaneously, on the "peculiar graces" of Satan in extrapolating from Bien's now-famous dictum, that "Satan gives color to the world!"

Bien's statement sounds rather disturbing, initially, but Lindall sets it within the context of the quasi-orthodox position known as the felix culpa, or "fortunate fall." The basic idea is that without Satan's role in bringing about the fall, Christ would never have taken on flesh to take on humankind's sins, but in order for Satan to 'cooperate' with God's aims -- whatever Satan's intentions -- Satan has to be graced by God with certain gifts, Satan's peculiar graces.

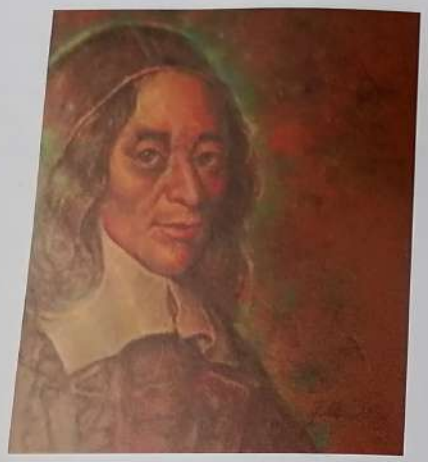
Lindall opens with a gambit that plays on Steve Fallon's views about John Milton's peculiar grace, and since the video was finally put up on YouTube, I took the time to transcribe Lindall's extemporaneous talk:

Milton's peculiar grace was the fact that he always wrote about himself so much, and of course he was the great inspiration for truth. He said truth on any battlefield against any foe will prevail.

Now, when Bien came here a few years ago, he inspired me with a saying of his. He said, "Satan gives color to the world." Well, what does that mean exactly? It means that all of the strife and everything in the world inspires poets, writers, artists. If you go to a museum, you'll see a lot of that. If you read a book, books from the sixteenth-century on, it's all about conflict and war, love and hatred, and all these things, competition -- well, that's Satan-inspired.

Can you imagine if this were God's perfect world, if you had everything you wanted, good food, place to rest, no problems, no pain, live forever? You could live as vegetables! Imagine that! So, Satan's peculiar grace is that he has given you something to aspire to, to compete with. He's the adrenaline rush in your blood, and he also gives you great literature talking about the struggles you have, and so that is Satan's peculiar grace. It's a grace given to you by Satan.

A wonderful evening with Terrance reciting Satan's Peculiar Grace with chamber music and great food. Bien also played his "Satanic Rhapsody" on piano to a thrilled audience.



Above: Portrait of George Herbert painted for the Wickenheiser collection by Robert Beal

Above: Portrait of John Milton drawn for the Wickenheiser collection by Robert Beal

Lindall has assured both important established and well-recognized artists as well as young and upcoming artists not only of the importance of their being a part of this united effort, but of the recognition each will receive over time by their having done so.

As of now, I am passing on to the collection only one piece by Terrance Lindall, with more to follow in due course, as I have indicated and given my assurances. That piece, identified below, is also only indirectly related to *Paradise Lost*, i.e., it does not provide or incorporate an illustration of Milton's epic. Rather, it is one of Lindall's _____, presented to me, with presentation inscription, dated _____.

TERRANCE LINDALL

– & –

His Concerted Effort to Attract Contemporary Artists of Stature And of Great Potential to Join in Contributing Original Illustrations of *Paradise Lost* to The Robert J. Wickenheiser Collection at The University of South Carolina

I have amassed a major collection of Terrance Lindall's illustrations of Milton's *Paradise Lost* throughout his career, which I will pass on to my Milton collection at the University over the years to come, with the assurance that my Will establishes they will in fact become part of the collection.

Over recent years, Terrance and I have become very close friends, brothers we call ourselves, and I want to devote more time than I have had thus far to studying and reflecting upon the great illustrations he has done of *Paradise Lost*, particularly in his unique quarto and elephant folio editions, which exist in only two copies each, mine and the copy belonging to the Yuko Nii Foundation. In addition, I have original drawings he did in the late 1970s, the comic book in which his illustrations of *Paradise Lost* first appeared in print, in 1980, and a great many other formats in which Terrance's illustrations appear (see my "Commentary" to Lindall's elephant folio). Were it not for our very close and unique friendship, I am certain I would not have the great many Terrance Lindall originals I do have and which I know will hold a special place of prominence and distinction in my collection. Nor, without Terrance, would so much of what has been happening with artists to whom he has introduced me and who admire Terrance as the foremost surrealist artist of our day. Terrance Lindall is that and a great deal more.

I have no doubt that Lindall's original and unique illustrations of Milton's *Paradise Lost* add a dimension to my Milton collection, with its emphasis on illustrated Milton, which would otherwise not be there. Moreover, because of Lindall, other contemporary artists have become friends and have developed a strong desire to contribute original illustrations in their own unique styles to my collection, many of whom are already included here; still others, while not yet personal friends, have decided because of the leading artists of our day who are contributing to my and the University's Milton collection, to focus their talents on illustrating *Paradise Lost* with the goal of joining their colleague artists in providing original illustrations of *Paradise Lost* by contemporary artists to the Wickenheiser Milton Collection at the University of South Carolina.

These original illustrations of *Paradise Lost* by contemporary artists will undoubtedly add a special and unique dimension to the Milton collection, which no other Milton collection has. While the present collection has the breadth and scope such a major collection should have in order to be the world class collection it is, or as John Shawcross said of the collection – "[It is] one of the major collections of materials related to John Milton, editions and studies and artworks, in the world, indicating the breath and nature of Milton's position in the literary, political, religious, and sociological world over the nearly three and a half centuries since his death" – the concentrated effort to acquire original illustrations of *Paradise Lost* by contemporary artists will undoubtedly add a special and unique dimension to the collection, which no other Milton collection has or ever can have. For this, I am especially grateful to Terrance Lindall, who is not only the driving force behind attracting the kind and quality of artist called for in such a concerted effort as this, but he is ensuring that artists who wish to join with their colleagues in enhancing the Wickenheiser Milton Collection by contributing original illustrations of *Paradise Lost* to it are also willing to do so for a nominal cost for each of their illustrations.

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To Bob

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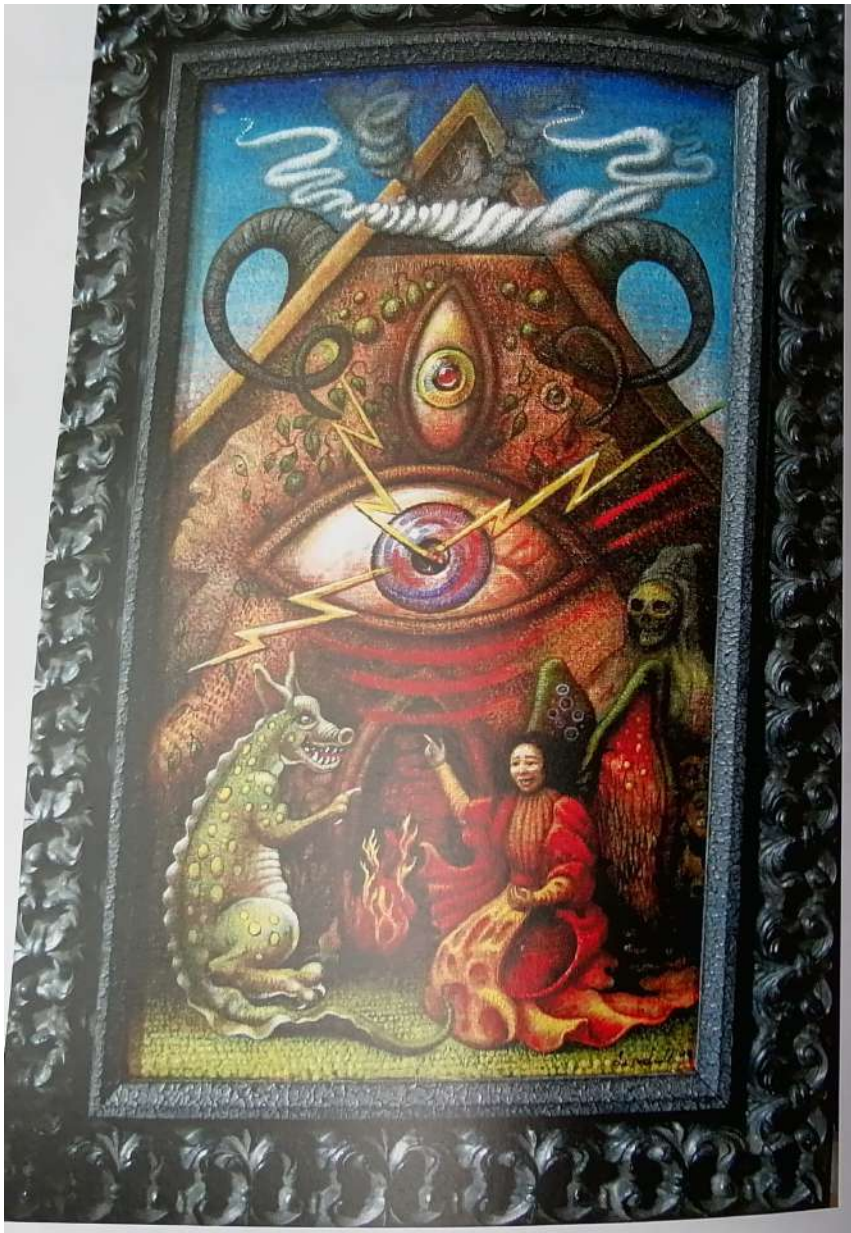


Raphael & The Devil Debating

Re: Answering a question from the Italian artist/scholar Dario Re: about Raphael and Devil Debating...
Date: June 8, 2011 3:13:51 PM EDT
To: Yuko Nii wahcenter@earthlink.net

Dear BT:

And thank you for your comment in return. It, like all your comments, remains very dear to me.

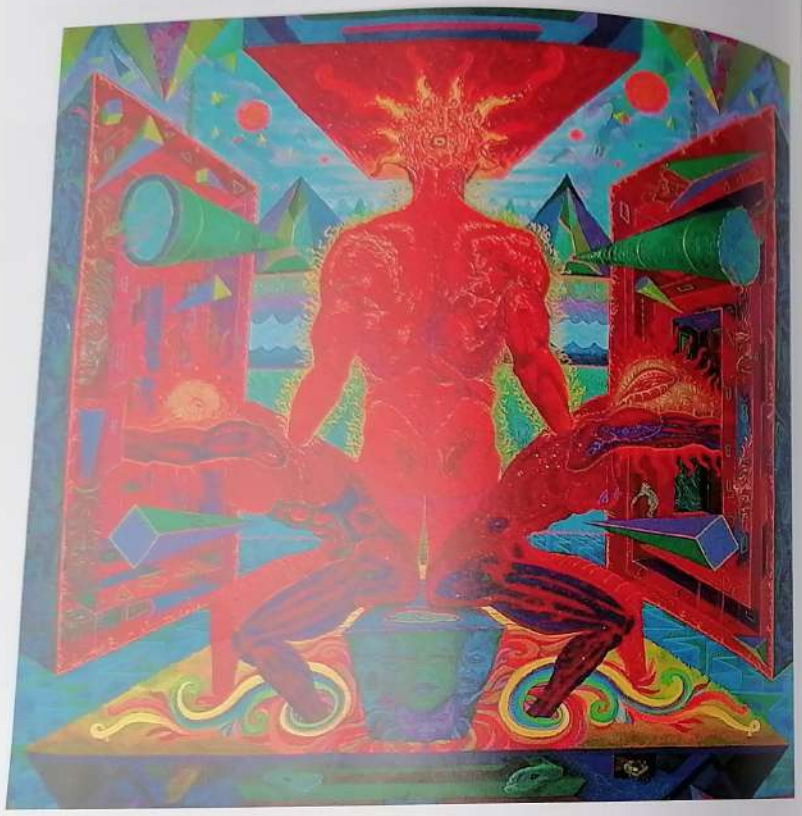
I probably disagree with you for the first time, though, in one important respect: by leaving yourself open to supporting a virtually endless series of meanings to Milton's great epic, you allow (although I know you don't mean or intend this) a virtually free-wheeling and anything-goes response to Milton; hence, such seminar topics at MLA drove me away as "The Menstrual Cycle in PL," or various studies of Milton's inability to understand women, regardless of the age in which Milton lives and the traditions out of which he comes. Moreover, studies like "Freud and Milton" (or was the title "A Freudian interpretation of Milton and his PL") left me with an inability to make it beyond the first chapter.

I know you don't mean to leave Milton wide open to any and all interpretations, but rather to an appreciation of endless understandings within a context established and defined by Milton in relation to that which he inherits; to an appreciation to an openness on Milton's part to all that is endless whether in terms of philosophy, theology, religion, societal norms, values, and a great deal more. It is in these areas in which I find your commentary so very compelling and eye-opening, sometimes in its very simplicity of approach and other times in the manner in which you manage to open the great mind of Milton to all of his readers as well as to insights as to how Milton brings them to bear in PL.

So we don't really disagree at all, I am confident, and I continue to marvel as your capacity to teach in a manner which draws on values and norms we both care deeply about.

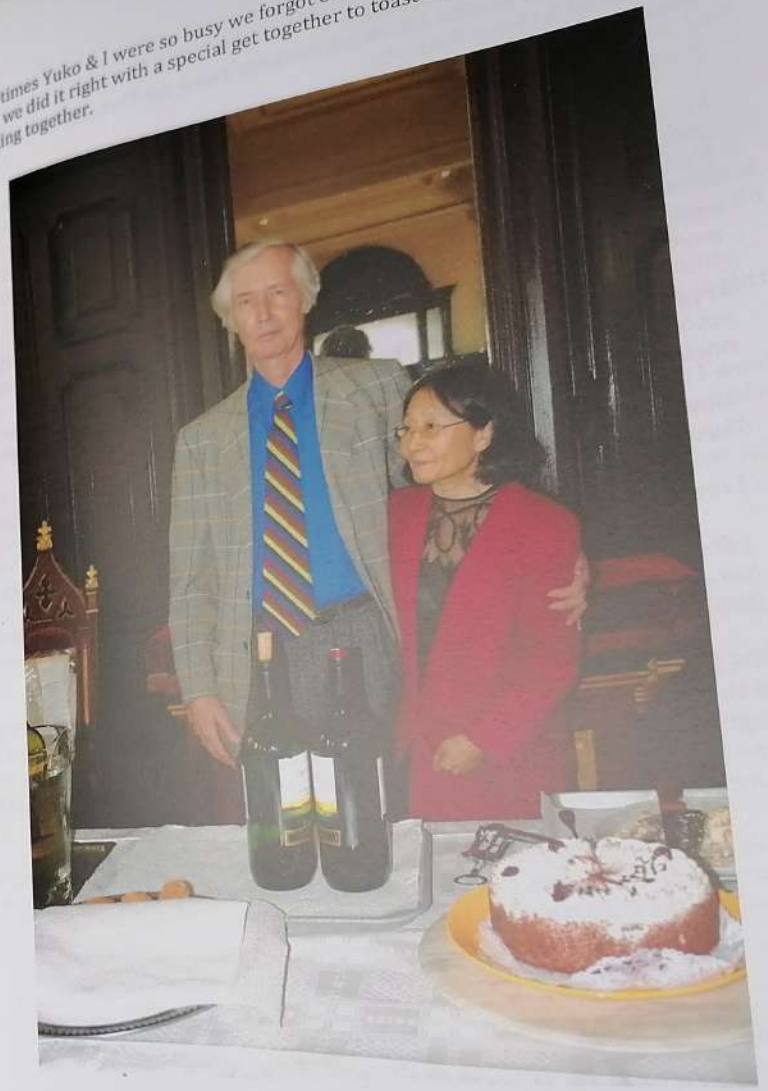
With abiding esteem and affection,
Bob

Bienvenido was also a master:



Satan Controlling World's

Sometimes Yuko & I were so busy we forgot our birthday c
2011 we did it right with a special get together to toast our nearly
working together.



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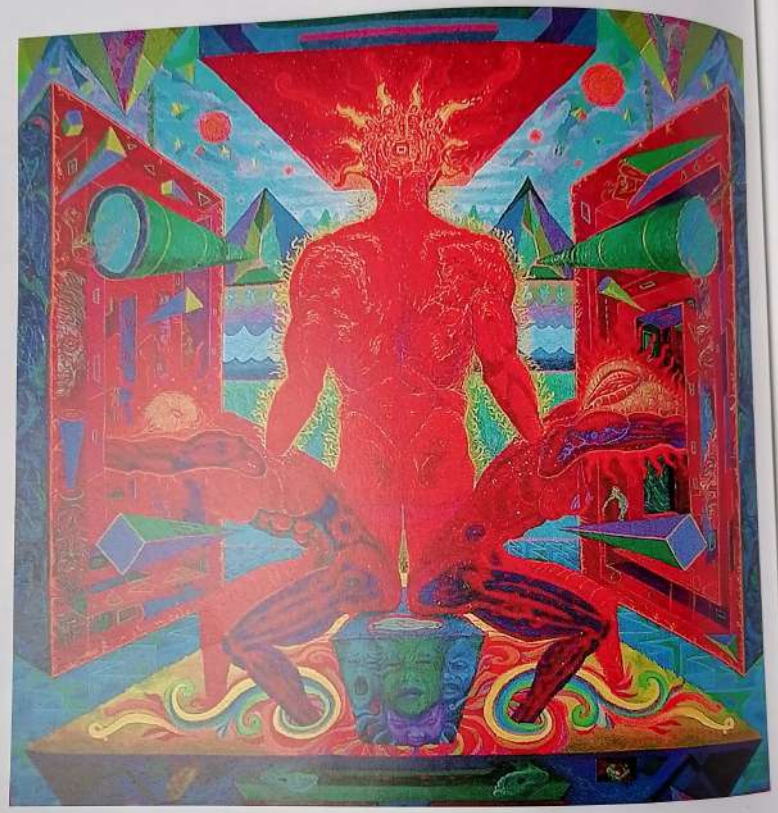

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Beal was great at drawings and etchings:

On Dec 11, 2009, at 3:23 PM, Robert J. Wickenheiser wrote:

Terrance,

Well put, although what a challenge. May I ask if Yuko would have a problem with you giving me a signed COPY of the scroll, this way I could have it bound in a style Bob Robe already has worked out.

Thanks,
Bob

On Dec 11, 2009, at 3:23 PM, Robert J. Wickenheiser wrote:
From: Yuko Nii <wahcenter@earthlink.net>
To: Robert J. Wickenheiser
Sent: Fri, December 11, 2009 3:59:48 PM
Subject: Your Great Idea

Bob:

I asked Yuko a while back and Yuko already said you can have a printed copy, if that's w you mean; AND THEN YOU CAN HAVE ME SIGN IT AND YOU BIND IT. I recommend you send out for a giclee print, the highest quality printing. It will be a simple printing job, li printing a long big photograph. May take some simple graphic design work by Orin Buc our designer. I can send you some good photography and let you run from there or have Orin send your a PDF file.

I will inform Yuko that this is part of our mutual project to raise money for her Foundation.. You will have the salesman's sample of the production at your expense, whic will be minimal. We can limit the edition to maybe 2000 signed and numbered. What do you think of a price? Maybe $1-2000? I guess we have to find out the exact cost of printing and binding. We can then do it one-off as we get orders. If we can sell 1000, we have our million, less expenses. Every major library of classical lit. should want one. My Youtube video passed 50,000 hits and is getting about 100 hits a day now. Know a publisher who wants to make money?

Thanks for coming up with the idea to fund the Yuko Nii Foundation. I am sure Yuko will be appreciative. I will run it by her at my earliest opportunity.

Now and since the break of dawn
the fiend near serpent in
Appearance was on his quest.
His sleek enameled neck fawning.
Fraudulent temptation thus began.
I should gaze on thee who should
Be seen as a Goddess among Gods.
So glozed the tempter and into
Proud fed Eve.

The last three panels of the scroll with 24 k gold borders

The important acquisition mentioned in the preceding Wickenheiser email.

Two historic portraits of the poet John Milton and his mother Sara have been given to the University of South Carolina's rare book collections by Drs. Peter and Caroline Koblenzer of Philadelphia.

The portrait of John Milton at the age of 21, by Benjamin Vandergucht (1753-1794) dates from 1792, based on the earlier "Onslow" Milton portrait of 1629. The portrait of Milton, dating from 1621, has been identified in recent scholarship as the only known portrait of the poet's mother. Scholars have attributed the painting to various artists, notably Cornelius Janssen or Jonson (1593-1661), Robert Walker (1595-1658), or one of the Hilliard family.

Acquiring the Portraits:
The portraits have been donated to the University by two distinguished art collectors, Peter S. Koblenzer and Dr. Caroline S. Koblenzer, of Philadelphia. The Koblenzers selected the University for this gift when they learned of the library's ***Robert J. Wickenheiser Collection of John Milton,*** *one of the leading collections in the world, acquired for the University in 2006 with the leading support of William R. Richter and the William R. Richter Family Foundation.*

From: Terrance
Subject: From Terrance...Important!
To: "Robert J. Wickenheiser"
Date: Thursday, March 26, 2009, 12:13

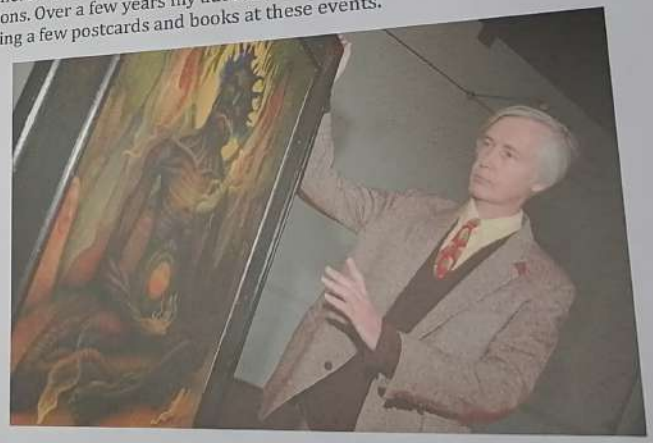
Dear Bob:

I am canceling the luncheon event. I had intended the luncheon to be a celebration of all of my happy experiences with the Milton project with which I have been involved for over 30 years. I know that you too have been, like me, involved in your Milton project for a considerably longer time.

My Milton adventures have been a great joy to me. I began to illustrate Paradise Lost, not in order to make money or achieve fame, but because I loved the fantastic visual and conceptual qualities of the great work. I was pleasantly surprised when I was rewarded with it's appearing in Heavy Metal magazine and the paintings being exhibited at B. Dalton's flagship store on 5th Avenue in Manhattan when I self published my Paradise Lost Illustrated. The books consigned to B. Dalton sold out!

My project was in quietus for a while until Yuko and I opened the Williamsburg Art & Historical Center, her gift to the people of America in return for the kindnesses shown to her when she came to this great country.

Shortly thereafter I began to annually recite Paradise Lost for fun and displaying my illustrations. Over a few years my audience began to grow and I was happily surprised by that, selling a few postcards and books at these events.



Subject: Dear Robert
To: Robert J. Wickenheiser
Date: Tuesday, December 9, 2008, 11:19 AM
From Terrance Lindall:

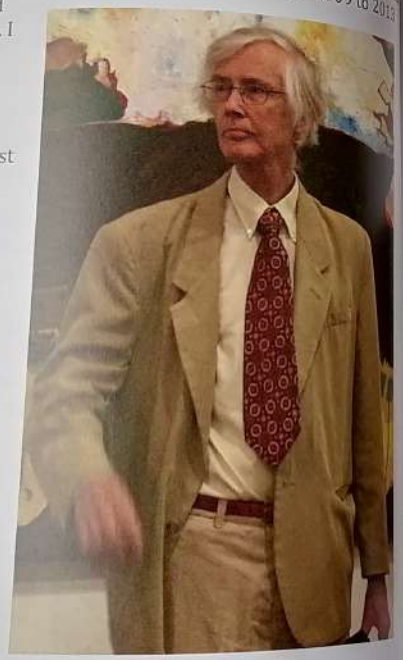
Dear Robert:

Yuko & I share the same email. She told me that a Robert Wickenheiser had inquired about
originals and, of course, I recognized the name of the great Milton collector! I am pleased
my little book has been included in your famed U of SC collection!

This has been a great year for Milton and a great year for me personally. My fellow artists
done or are doing portraits of me as a contribution to our own collection. A famed hymn
is writing my requiem because of my dedication to Milton! And for the festival we had, we
received major international coverage, mostly very positive.

I do indeed have some of the original concept drawings for the final oils in my little book.
Would you be interested in a few those? I do not receive money myself personally from
the sales, but our Yuko Nii Foundation would be glad of the income, since our $500,000
grant from the city for our national landmark building was postponed from FY 2009 to 201
because of the economic problems. If you did
acquire some, I would wish you to have a set. I
did about 50 concept drawings and a few
finished drawings. Twenty i am saving for
a possible touring show.

I could of course do a painting on Paradise Lost
especially for your collection. I would love to
have an original in your U of SC collection!



Right: Terrance

From Terrance to Bob, continued:

Two other projects I am currently working on:

The elephant folio: With 12 signed Giclee prints and one original drawing. I have immediately begun to find the printers and binder who can do the work. I will be using the world's foremost luxury binder, Weitz. They can do anything that I require. I still have to find the type setter. Fortunately the high end craftsmen are mostly located in the NYC area. The book will be 23 X 16 inches. Each of the five or ten copies that I produce will be uniquely different bindings, and each personally dedicated to the owner (in this case you, if you buy one). I am thinking that the covers may be identified by different motifs, such as the "Archangel Michael" or the "Lucifer," etc. I will see as things progress. Each copy will have one conceptual or finished drawing from the original project.

The four paneled altarpiece: It will be about 40 X 24 inches each panel, gold leaf binding set with precious and semiprecious stones. Inside with verses from Paradise Lost. I already did a triptych altarpiece of the ***The Revelation of St. John the Divine.***

Our one weekend mini festival is always Mother's day weekend.

With Appreciation and Admiration!

Yours Truly, Terrance Lindall

Above: Lindall's Revelation of St. John

Note:

In these emails, Bob and I shortened our greetings as follows:

"BT" meant "Brother Terrance"

"BB" Meant "Brother Bob"

Many thanks to:

Yuko Nii
Patricia Wickenheiser
Joseph Wittreich
John Geraghty
Steve Fallon
John Dugdale Bradley
Bienvenido Bones Banez
Robert Beal
Peter Dizozza
Horace Jeffery Hodges
Carter Kaplan
Orin Buck
Karen Karbiener
Hugh Macrae Richmond
Louis Schwartz

And the many others who have enriched my Milton projects

Terrance Lindall

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This is number 3 of 100 Copies

Terrance Lindall